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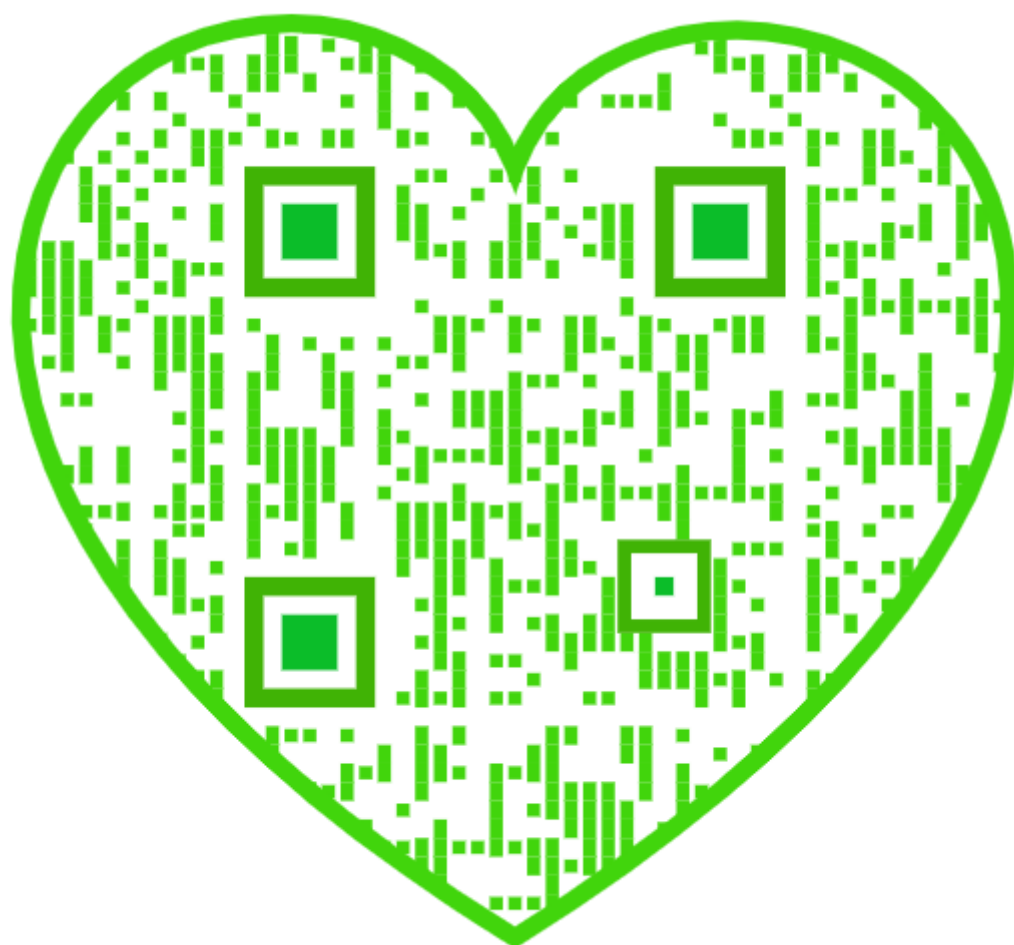
A HOUSEBOAT
ON THE SEINE

INSIDE
AMERICA'S
DESIGN
COLLECTION

OUTDOOR
ENTERTAINING
ESSENTIALS

NEXT WAVE

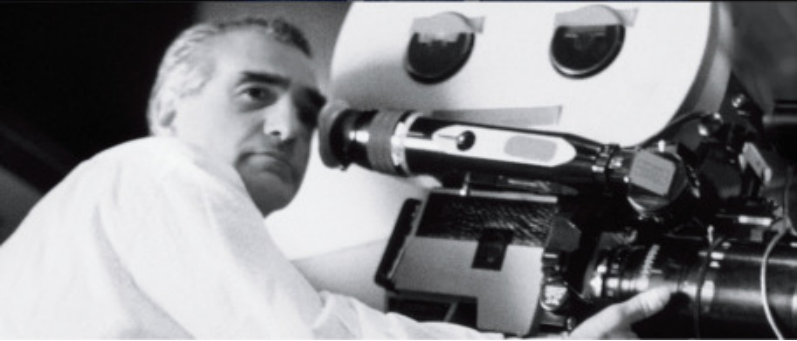
SUSTAINABLE LIVING
FROM BROOKLYN TO KYOTO





Hermès, the endless line





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The background is a vibrant, stylized illustration. At the top, there are green hills with white and yellow brushstrokes. Above the hills are several colorful flowers in shades of pink, yellow, blue, and red. In the foreground, a small, colorful bird with blue, yellow, and red feathers is perched on a yellow, woven nest. The nest is made of yellow and brown strands and is filled with various colored sticks (purple, green, yellow, red, blue). The overall style is whimsical and artistic, using thick brushstrokes and a bright color palette.

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Lucky Spring
Between the Finger Ring



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Portuguese visual artist Joana Vasconcelos designed the Bombom collection for Roche Bobois. It comprises a range of seats and decorative accessories with bold, delectable shapes suited to both indoor and outdoor use.

Bombom collection, designed by Joana Vasconcelos.







R

THERE ARE PIECES THAT FURNISH A HOME
AND THOSE THAT DEFINE IT.

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 *Loro Piana*

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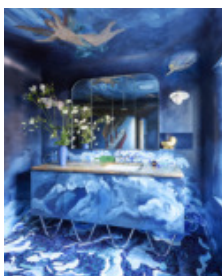


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A MURAL AND MOSAIC BY LUKÁS
GERONÍMAS GINIOTIS ENLIVENES THE
PRIMARY BATHROOM OF A BROOKLYN
TOWN HOUSE. ARCHITECTURE BY
GRT ARCHITECTS; INTERIOR DESIGN
BY CHARLAP HYMAN & HERRERO.
"BOTH SIDES NOW," PAGE 86.
PHOTOGRAPHY BY JASON SCHMIDT.

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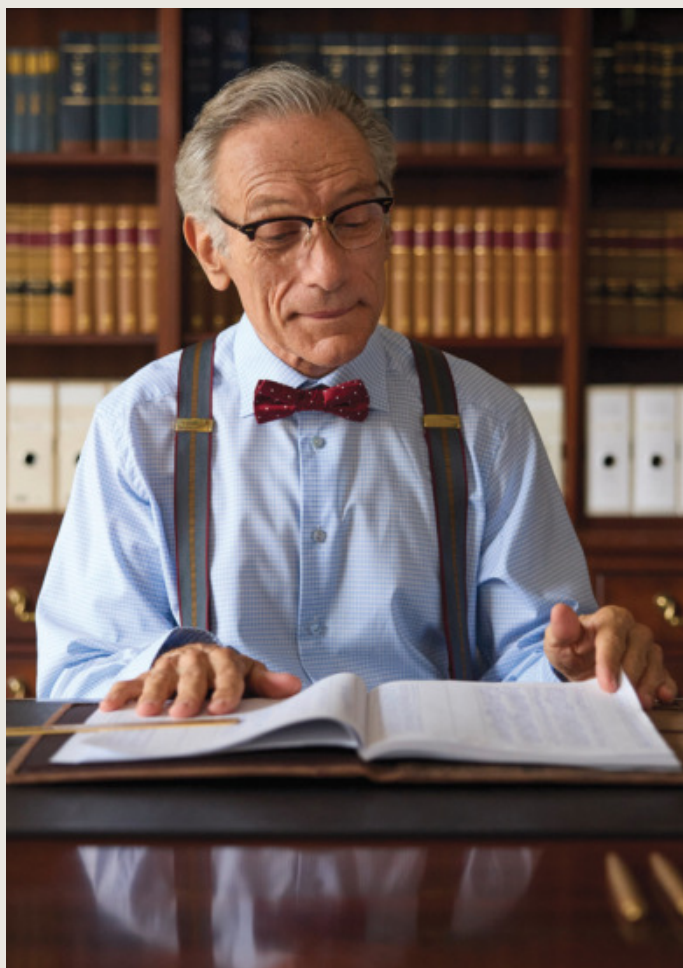


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EDITOR'S LETTER



1. HOMEOWNER SAM BRUSTAD AT THE HISTORIC MACHIYA IN KYOTO HE SHARES WITH HIS PARTNER, YUKI SHIRATO. 2. A ROSE GARDEN IN NEW YORK'S HUDSON VALLEY. 3. DESIGNER ADAM CHARLAP HYMAN IN THE BROOKLYN TOWN HOUSE HE DECORATED. 4. RUSTAM MEHTA AND TAL SCHORI OF GRT ARCHITECTS IN THE BROOKLYN TOWN HOUSE PROJECT. 5. THE INTERIOR OF DESIGNER CHARLOTTE BILTGEN'S HOUSEBOAT IN PARIS. 6. INSIDE THE KYOTO MACHIYA RENOVATED BY PRITZKER PRIZE-WINNING ARCHITECT KAZUYO SEJIMA OF SANAA.

“Preserving a machiya takes a lot of effort. But we think keeping an existing structure for generations instead of tearing it down and rebuilding is much more sustainable.”
—Yuki Shirato, homeowner in Kyoto



As the editors of *AD* curated stories for this issue, themed around sustainability, we found that all the projects were, coincidentally, in some sense historic. Some homes were very old and had been sensitively renovated. Others were structures not intended for residential use but which had been cleverly repurposed, such as an industrial barge turned houseboat in Paris. Even the glorious Hudson Valley rose garden featured this month is part of a 120-acre estate that had previously been owned by a single family for five generations. Under the thoughtful stewardship of its current owners, the forested land is being conserved and the gardens have been lovingly reimaged to pay tribute to their original designer, Ellen Biddle Shipman, one of America's first female landscape architects.

While the bathroom on our cover might have very au courant vibes, it is found inside a Brooklyn town house dated to the 1840s. Actually a pair of town houses, which Tal Schori and Rustam Mehta of GRT Architects restored using rigorous European Passive House standards. “Our practice loves engaging with historic architecture,” says Mehta. “We wanted to do right by these buildings.”

In Kyoto, a young couple, Sam Brustad and Yuki Shirato, turned to Pritzker Prize-winning architect Kazuyo Sejima, a cofounder of the Tokyo-based firm SANAA, to preserve their century-old machiya, a traditional Japanese residence type. “Sadly, it’s a dying breed,” says Shirato, noting that hundreds are demolished each year because many locals find the structures inconvenient, old-fashioned, or expensive to maintain.

Adapted for modern life, the past, present, and future harmonize in the many extraordinary dwellings preserved on these pages.



Amy

AMY ASTLEY
Global Editorial Director
and Editor in Chief, AD U.S.
@amyastley

1. & 6. YOSHIHIRO MAKINO. 2. NGOC MINH NGO. 3. & 4. JASON SCHMIDT. 5. STEPHAN JULLIARD.



ULLA JOHNSON



1. AXEL EINAR HJORTH'S UTÖ DINING CHAIRS IN AD100 DESIGNER GIANCARLO VALLE'S CONNECTICUT HOME. 2. OLIVIER GARCÉ'S WEST VILLAGE HOME-SLASH-GALLERY. 3. THE WOOD SEAT, DESIGNED IN THE EARLY 1930S. 4. PIERRE YOVANOVITCH'S 17TH-CENTURY CHÂTEAU DE FABRÈGUES IN PROVENCE. 5. ROSE UNIACKÉ'S LONDON HOME.

Good Sport

A humble pine dining chair made for Swedish country houses is today's hottest design trophy

When Swedish Social Democrats began drafting plans for a welfare state at the end of the 1920s, it included an idea that still feels quite radical: Every Swede would have five weeks of vacation a year, and they could even apply for a government-supplied allotment, a.k.a., a vacation cottage. For the department store Nordiska Kompaniet, where Axel Einar Hjorth served as chief architect, this signaled opportunity. People would be needing new furniture.

"Swedes were encouraged to live a healthy, athletic lifestyle, and, as a result, Sportstugemöbler, or sports furniture—pieces designed specifically for small vacation houses, cottages, or cabins—was born," explains Kim Hostler, of the New York gallery Hostler Burrows, which specializes in Scandinavian design. She's referring to the 1929 collection of rustic pine chairs, tables, and more that soon shipped out to fill residences on the

Stockholm Archipelago. In the early 1930s, the Utö dining chair, named after one of its most popular islands, joined the series.

Ever since, the seats, likely only produced until 1938, when Hjorth left his post at Nordiska Kompaniet, have been a bit of an enigma. Little is known about Hjorth, who died in 1959, and what information does exist has been stewarded by a handful of galleries, like Jackson Design, in Stockholm, who have worked to keep his legacy alive. Still, despite all odds, these usually hand-hewn country house staples have risen to cult status among today's tastemakers who love them for what AD100 talent Giancarlo Valle calls their "simple nonchalance." A pair pulls up to a farm table in his own Connecticut breakfast nook. Other designer fans include Rose Uniacke, Olivier Garcé, and Pierre Yovanovitch, who lives with a set at his chateau in Provence. "They blend strength and simplicity so well," the AD100 maestro says. "I often use it to strike a balance between opulence and sobriety."

—HANNAH MARTIN



Laura Kim at The Langham, New York, Fifth Avenue

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DISCOVERIES



VINTAGE SEATING, INCLUDING A FINN JUHL SETTEE, SURROUNDS AN YVES KLEIN COCKTAIL TABLE IN THE LIVING ROOM OF AD100 DESIGNER ROSS CASSIDY AND REAL ESTATE AGENT JED WEISMAN'S LOS ANGELES HOME.

AD VISITS

Editors' Cut

Hollywood lore meets design history in the renovated Los Angeles house of Ross Cassidy and Jed Weisman

ART: SILKE OTTO-KNAPP

DISCOVERIES

Ross Cassidy and Jed Weisman come across a lot of extraordinary homes in their lines of work—Cassidy an AD100 star with celebrity clients on speed dial, Weisman a design-savvy real estate agent with listings across Los Angeles. So this couple knows a good house when they see one. Such was the case when they visited a quirky property for sale in the hills above West Hollywood, along what had once been just a dirt road. Built in the 1920s and later owned by decorator Craig Wright, the property was a palimpsest of bygone eras, its Spanish Colonial Revival shell containing the mark of many hands. “It had been reinvented so many times,” says Cassidy, charmed by its various anachronisms. “I knew we could write its next chapter.”

History is an increasingly precious commodity in LA, where the churn of commercial and cultural change too often strips away the past, and natural disasters pose grave risks to the architectural

fabric. (This house was undamaged by the recent wildfires.) “There’s that line in *Clueless*, ‘Isn’t my house classic? The columns date all the way back to 1972,’” says Weisman, a native Angeleno who can recall childhood playdates in homes by Wallace Neff and Paul R. Williams. “We have both always loved LA houses of the 1920s. Our goal was to honor the style and formality of that era.”

To tailor the interiors to their own contemporary lives, the two embarked on a full-scale but sensitive renovation. What had been an isolated guest room, accessible only from outside, became the formal dining room, allowing the couple to host crowds for seated meals. The impressive but impractical double-height library, meanwhile, was transformed into two levels: family room below, primary suite above. And the small kitchen absorbed adjoining square footage to reemerge as one gracious space—although, Cassidy is quick to point out, not the proverbial heart of the home. “Here, I banned the



1



3



2

1. IN THE FORMAL DINING ROOM, A LUIGI BRUSOTTI CEILING FIXTURE HANGS ABOVE A VINTAGE SWEDISH TABLE AND JOHANNES ANDERSEN CHAIRS; PAINTING BY RYAN SULLIVAN. 2. THE KITCHEN MIXES PAINTED CABINETRY TO ONE SIDE WITH SAPELE CABINETRY TO THE OTHER. 3. WEISMAN (LEFT) AND CASSIDY WITH THEIR ENGLISH COCKER SPANIELS, NEWT AND CLOVER, IN THE GARDEN.

ART: © RYAN SULLIVAN/SAD



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DISCOVERIES



1. A BESPOKE BED CLAD IN PIERRE FREY MOHAIR ANCHORS THE PRIMARY SUITE; PAINTING BY MARIO GARCÍA TORRES AND TABLE LAMP BY COLLIER WEBB. 2. ANDY WARHOL POLAROIDS AND A VINTAGE ITALIAN MIRROR AND SCONCES HANG IN THE MARBLE-LINED POWDER ROOM. 3. THE PRIMARY BATH'S MARMORINO WALLS COMPLEMENT CUSTOM TERRAZZO FLOORS; TUB BY KOHLER.

island,” he explains. “Otherwise people never leave.” The house’s thick exterior, meanwhile, remained, albeit repainted, a romantic shade of pink. Its leaded windows also stayed, some rearranged to open up new sight lines, as in the living room where a broad pane of glass now frames views of the garden.

The interiors weave their own cinematic narrative, taking cues from old-school Italian hotels like Capri’s Excelsior Parco and Lake Como’s Villa d’Este. Hence the marble casings of openings, the terrazzo surfaces of the kitchen and baths,

and the primary suite’s ceiling in the style of Piero Portaluppi. But the couple was also careful to forge connections to LA, among them Hollywood Regency pieces and the entry’s painted tile floors (an homage to Chateau Marmont). “Everything was designed by me or hand-me-downs from our past homes or auction purchases,” Cassidy says of the furnishings. “Something a bit gaudy, maybe past its prime, to us that’s charming. The wrongness is what we love.”

The results—as they proudly put it, a mix between *Sunset Boulevard* and *The*

Birdcage—are decidedly right for Cassidy and Weisman, who now put every room to use, sharing their home with friends and family. The decor continues to evolve as does the art, a growing trove of wry and provocative works spanning media. “It’s a process,” notes Cassidy, reflecting on this historic house’s new chapter. “And we’re both into that.”

—SAM COCHRAN





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Molteni & C

DEBUT

Heart and Soul

Pierce & Ward designs a stellar, sweeping collection for West Elm

For the AD100 firm Pierce & Ward, the opportunity to create a collection for West Elm represented a gratifying full-circle moment. “When we started out, it was one of our go-to resources. That was when we’d have a modest budget to decorate a 6,000-square-foot house,” recalls Louisa Pierce. Her partner, Emily Ward, echoes the sentiment: “We relied on them for things that combined quality with good value. This was our chance to build on that legacy.”

The 100-piece collection encompasses furniture, curtains, lighting, tabletop, accessories, wallpaper, and rugs. Dexterity—in style, materials, and application—is a hallmark of the group. “There’s a broad mix of genres and aesthetic sensibilities, much the same as we decorate our projects,” Pierce says. “Certain pieces have a lean, Japanese quality, and others feel like they were crafted by a really

good carpenter,” she adds. True to the firm’s signature approach, many of the items have a distinctly vintage vibe, with color acting as a conceptual through line. “We like earthy, dusty tones,” Ward notes. “Basically, ugly colors.”

The partners’ favorite items in the collection hint at the elasticity of their vision. For Ward, standouts include a barrel chair upholstered in a contrasting stripe, a burl wood vanity that nods to 1980s postmodernism, and a curvaceous acacia wood coatrack. Meanwhile, Pierce’s picks include a lacquered sideboard, metal barstools, and a chunky wooden step stool that synthesizes Asian and Craftsman influences. “It isn’t just variety for the sake of variety,” says Ward. “If you bought 20 pieces, we want it to look as if they were collected over time, not purchased all at once in one place.” westelm.com —MAYER RUS



1. AD100 DUO EMILY WARD (LEFT) AND LOUISA PIERCE. 2–5. STEP STOOL OF SOLID ACACIA WOOD; CEREAL BOWL SET; CERAMIC VASE; AND UPHOLSTERED OTTOMAN. 6. A VIGNETTE INCLUDES SOFAS, A BENTWOOD CHAIR, A COCKTAIL TABLE, AND A METAL DRINKS TABLE.

1. OLIVIA PIERCE. 2–5. COURTESY OF WEST ELM. 6. RICH STAPLETON.



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1. AN ARCHIVAL PHOTO OF CHARLOTTE PERRIAND'S ONETIME PARIS APARTMENT REVEALS THE GRAPHIC UPHOLSTERY THAT HAS SERVED AS INSPIRATION FOR LOUIS VUITTON'S NEW ACCESSORIES. 2-4. ESCALADE THROW AND CUSHION; DIAMONDS CUSHION.



DEBUT

Soft Side

Louis Vuitton revives a range of early textile designs by French architect Charlotte Perriand as luxe pillows and blankets

In 1927, fresh out of university and newly married, a young Charlotte Perriand moved into a former photography studio on a corner of Place Saint-Sulpice in Paris. Inspired by the materials and fabrication of automobiles, she clad furnishings, including her garret bar or *bar sous le toit*, in chrome or nickel, trying out an industrial aesthetic that would soon catch the eye of her mentor and collaborator, Le Corbusier. Within that avant-garde apartment, though, textiles added softness, whether the leather pillows adorning the sofa or the abstracted mountain motif of banquette upholstery.

Now, in collaboration with Louis Vuitton, Perriand's estate has revived these patterns (as well as others from an early sketchbook) in a new collection of pillows and blankets, launching this April during Milan's Salone del Mobile fair. "Her approach was both graphic and pictorial," explains Pernette Perriand-Barsac, the architect's daughter, who previously worked with Vuitton to reproduce her mother's 1934 *Maison au Bord de l'Eau* pavilion in 2014. She wonders if the vivid quality of these patterns might have been influenced by the Cubist painter André Lhote, Perriand's teacher at the Union Centrale des Arts Décoratifs. Notes Perriand-Barsac of her mother: "All her designs illustrate the shift within the decorative arts toward modernism." louisvuitton.com —HANNAH MARTIN

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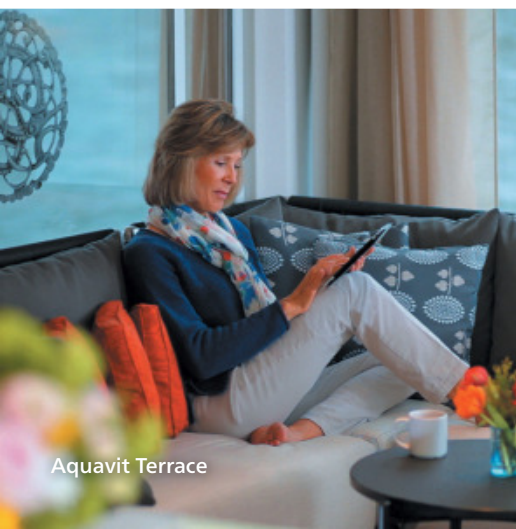




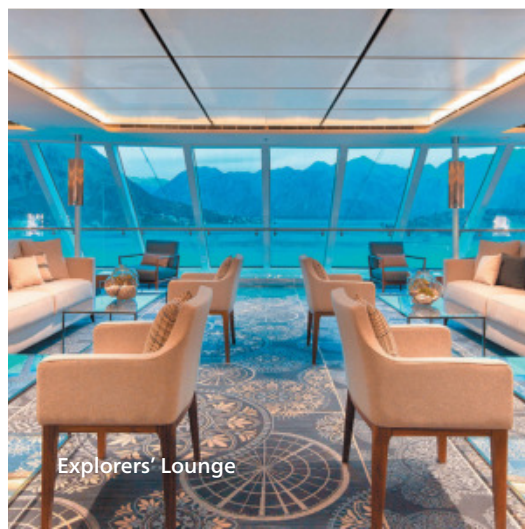
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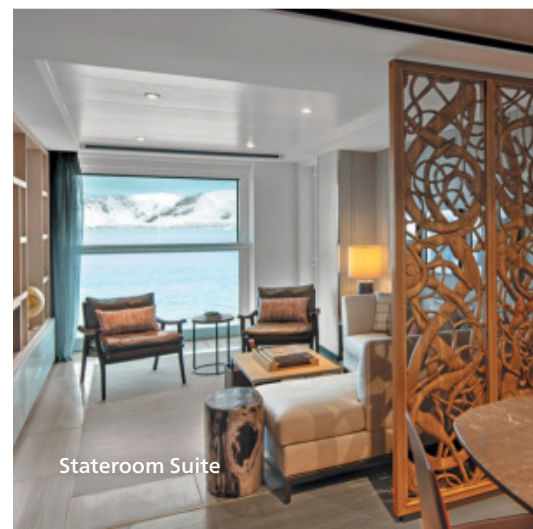
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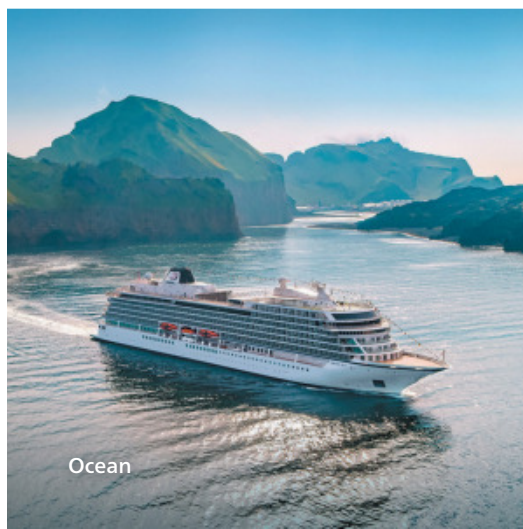


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1. LAIA ARQUEROS IN HER BARCELONA STUDIO WITH A TEAPOT-IN-PROGRESS FOR LOEWE. 2–3. WORKS BY JANE YANG-D'HAENE AND TAKAYUKI SAKIYAMA. 4. INCHIN LEE WITH PIECES IN HIS STUDIO OUTSIDE SEOUL.



3

CRAFT

Steeped in Tradition

Tapped by Loewe to reimagine the teapot, 25 global talents brew some bold ideas

When, in 14th-century China, people began to steep tea leaves—previously chewed or ground—in hot water, a new household essential was born: the teapot. Early examples in clay gave way over centuries to a wide array of expressions, among them the cylindrical silver forms of 17th-century England and the elaborate, 18th-century Delft treasures of the Netherlands. Now the Spanish luxury brand Loewe is building on that rich history, inviting 25 international artists, designers, and architects to create contemporary versions for an exhibition during Milan's Salone del Mobile fair.

Displayed at Palazzo Citterio from April 7 to 13, the results range from a copper-and-cobalt piece by British Pritzker Prize winner Sir David Chipperfield to a glazed, roughly hewn work by Lebanese American artist Simone Fattal, complete with a woven-leather handle. The Korean American artist Jane Yang-D'Haene, meanwhile, created a 43-inch-tall vessel wrapped in delicate clay strips reminiscent of a flower—or frosted cake.

Some talents took a conceptual approach, like Barcelona-based Laia Arqueros, who explains that “as an artist coming from the world of illustration, a teapot can become a medium for telling stories.” Her surrealistic, hand-built ceramic confection, in which sculpted faces decorate the lid and glazed-red tongues act as feet, reflects the ethos of her feminist practice. Others used the assignment to further perfect the typology. Take South Korean artist Inchin Lee, who has been making stoneware pots for 48 years. For Loewe, he opted to create a 10-piece service out of white porcelain fired in a wood kiln, with a handle wrapped in Korean hemp.

“I wanted to present a tea set that was more delicate and distinct from my usual work,” Lee says of the group. “Making a good teapot requires a lot of experience. I’m still learning and refining my technique to this day.”
loewe.com —HANNAH MARTIN



4

Father. Business owner. Jazz fanatic.



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ONE TO WATCH

Cellular Data

Art and science converge in Sofía Londoño's richly glazed ceramic creations



ARTIST SOFÍA LONDOÑO IN HER LOS ANGELES STUDIO WITH GLAZE SAMPLES AND WORK IN PROGRESS.

Past the rare cacti and viridescent plant life at Sofía Londoño's Los Angeles studio, saucer-size ceramic medallions hang from hooks on the wall. "This is my glaze library," explains the artist, who, working out of a greenhouse-like space in Glassell Park, assembles such components into murals. "On the back of each one I've written the chemical formulas."

Science has always been a passion. "Biology was my first love," explains Londoño, who moved to Miami from Colombia as a teenager seeking political asylum. "But art saved me." These days, those two interests entwine in her practice, for which she'll spend hours looking at leaves, bugs, moss, and other natural tidbits through a microscope. (It helps that her atelier is part of a compound that includes AD100 landscape studio Geonika.) Cellular structures, observed under the lens, then inspire the clay segments that, en masse, form beautiful abstract vistas. "From afar it might resemble a camouflage pattern or an aerial view of a landscape," she explains.

"But come close and you'll discover that a hand has made every single piece."

Each mural responds to its surroundings. At Diplo's Brutalist residence in Jamaica (*AD*, June 2024) she took her cues from the rainforest, devising a pool-deck wall that "integrates the foliage of the jungle into the architecture." A forthcoming Florida project, similarly, looks to the Everglades. And a Nashville vinyl bar channels music through "the electricity of the glaze." The latter is just one of Londoño's many collaborations with the AD100 firm Commune Design, for whom she has also created furniture and, soon, bespoke fireplaces.

Those hearths have become particularly poetic in the aftermath of the recent LA fires. In every image of total destruction, she notices, "the fireplaces are left standing, almost like monoliths." But the permanence of her chosen medium is something that intrigues her. "You could trace the whole history of humanity through ceramics," she muses. "These are the objects that survive." sofialondono.com —HANNAH MARTIN

DESIGN WITHIN REACH





1

HOTELS

Head of the Class

When conceiving its first Italian hotel, on a Florentine hill, Auberge Resorts Collection found inspiration in the site: an erstwhile school, dating back some 250 years, with its own chapel, library, and theater. “We channeled that sense of learning and curiosity in the concepts and styling,” says Kemper Hyers, the group’s chief creative officer, who collaborated on the design with local firm ArchFlorence. The interiors of the 83-room Collegio alla Querce may at first look austere, their muted palette drawn from the countryside. But they took care to inject playfulness. Case in point: What was once the headmaster’s office is now a cocktail and cigar bar. Though the heart of the hotel, Hyers insists, is the conservatory dining room, where guests can sip an espresso or aperitivo surrounded by preserved oak trees. Custom furnishings make use of Italian materials like Grolla limestone from Vicenza for bathrooms, sandstone for doorways, and bronzed brass for lamps and tables. The team then layered antiques, vintage design pieces, and contemporary art, lending a sense of depth and generational complexity. Top marks all around. aubergeresorts.com

—LAURA ITZKOWITZ



2

EXHIBITIONS

STARRING ROLES

For more than a century, the French jewelry house Van Cleef & Arpels has looked to the cosmos for inspiration—be it in the case of a 1966 clip in the shape of a star or its recurring zodiac homages. These treasures and more appear in “Cosmic Splendor,” an exhibition debuting April 11 at New York City’s American Museum of Natural History. On display will be nearly 70 pieces from the brand’s archives as well as private collections—each work a stellar feat. amnh.org —SAM COCHRAN



4



3

3–4. A MOON PENDANT (1969) AND AN ASTERISK CLIP (1966) BY VAN CLEEF & ARPELS.

HOTEL: COURTESY OF COLLEGIO ALLA QUERCE, AUBERGE RESORTS COLLECTION. EXHIBITION: COURTESY OF VAN CLEEF & ARPELS.



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SHOWN IS THE PASADENA, CALIFORNIA, SWIMMING POOL OF AD100 DESIGNER TODD NICKY.

PHOTO: CAITLIN ATKINSON



photo Giovanni Gastel

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Brasilia table by Fernando and Humberto Campana.
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A TABLE SET FOR LUNCH AT A LONG ISLAND, NEW YORK, HOME BY AD100 DESIGNER HEIDI CAILLIER.



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CRATE & BARREL ROMSEY WICKER AND METAL PITCHER BY JAKE ARNOLD; \$50. CRATEANDBARREL.COM



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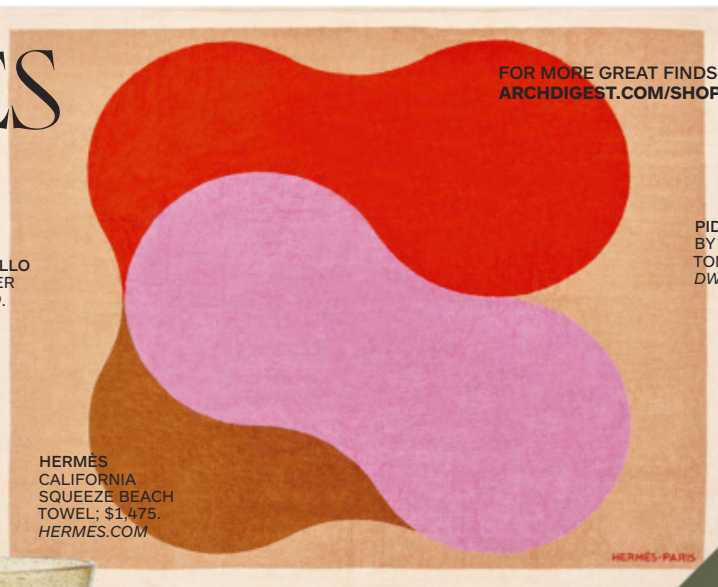
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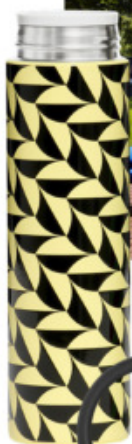
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PHOTO: STEPHEN KENT-JOHNSON; HERMÈS BEACH TOWEL: STUDIO DES FLEURS; ALL OTHER PRODUCTS COURTESY OF THE COMPANIES.

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DISCOVERIES

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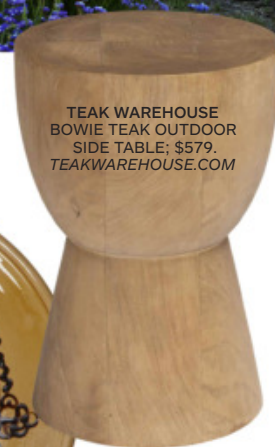
THE BIG SUR, CALIFORNIA, GARDEN OF DESIGNER CAYLEY LAMBUR, COFOUNDER OF ELECTRIC BOWERY.

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ARCHITECTURE

Like a Fine Wine

In Provence, the historic Château de Beaucastel winery ages gracefully thanks to an update by Studio Mumbai and Studio Méditerranée



For more than a century, Château de Beaucastel, a vineyard in Provence, has produced some of France's finest Châteauneuf-du-Pape and Côtes du Rhône. During much of that time, owners Jacques and Marguerite Perrin followed the biodynamic practices of philosopher Rudolf Steiner, expanding the winery in the 1950s to increase quantity and quality. All the while, the couple lived in the vineyard's historic stone house, Marguerite remaining long after Jacques's death in 1978, and resisting change to it or the architecture. "Once I'm gone," she told her grandchildren, "you can do as you please."

Following her passing in 2016, the cousins decided not only to renovate the property but rethink it, nearly doubling the size of the winery and turning much of the house into reception and tasting spaces. And in keeping with the estate's agricultural philosophy, they wanted to do so as sustainably as possible. Mounting a design competition, they received over 300 applications from around the world, among them a proposal from Bijoy Jain of Studio Mumbai, in partnership with Studio Méditerranée, an architecture firm in Avignon, France, founded by Louis-Antoine Grégo, Jain's former associate.

"Your grandfather was a visionary with the land, so we will build with the earth—very little cement, no steel—and generate no waste," the team pitched. Jain was even more specific: "We wanted the site to have a dialogue of what they do

LEFT CHÂTEAU DE BEAUCASTEL, A WINERY IN PROVENCE OWNED BY THE PERRIN FAMILY, HAS BEEN NEWLY UPDATED BY STUDIO MUMBAI IN PARTNERSHIP WITH STUDIO MÉDITERRANÉE.

IWAN BAAN



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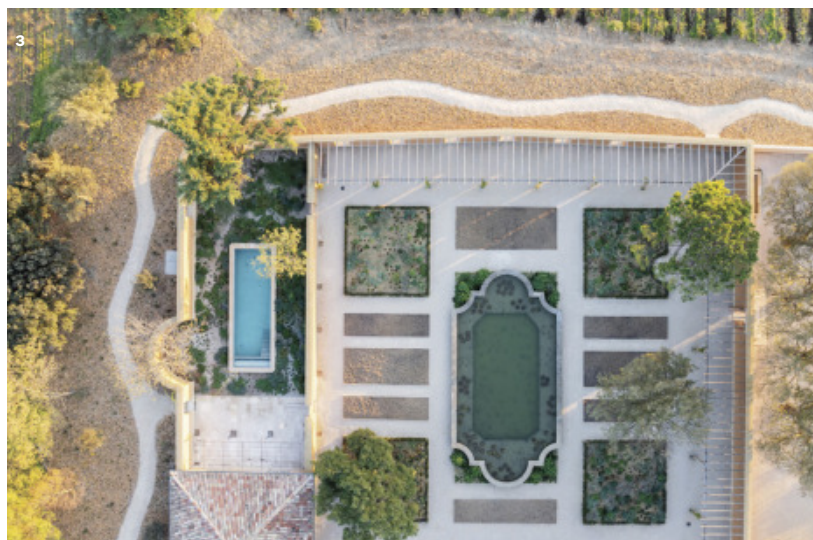
DISCOVERIES



1. A MICHAEL ANASTASSIADES ALABASTER PENDANT HANGS ABOVE BESPOKE FURNISHINGS BY STUDIO MUMBAI. 2. A NEW COURTYARD FEATURES WALLS OF SITE-SPECIFIC CONCRETE. 3. AN AERIAL VIEW REVEALS A REFLECTING POOL AT THE CENTER OF ANOTHER COURTYARD AND NEARBY SWIMMING POOL.



“No truck came in and no truck left.” — *Bijoy Jain*



on this land, to synthesize their grandfather’s vision as gracefully and gently as possible—a shared sentiment toward the earth, the ground, the cultivation of the grapes, the wind, and the rain; a haptic experience embedded in our sense of being.” The family liked what they heard. “We chose it because it has a link to our history, our earth, nature, and humanity,” explained co-owner and winemaker César Perrin, during a recent tour.

Now nearing completion, the design includes a large rain-fed underground cistern as a cooling system and a series of cloister-like courtyards, protected from the fierce Mistral wind. One core material is pisé, an orange clay found on-site, compacted and layered in bands—a construction practice used for centuries throughout the Rhône Valley. “We wanted to build something like the Romans built,

that will last for centuries,” Grégo said. Elsewhere, the team mixed excavated pebbles and sand with rubble recycled from demolished warehouses to create a kind of local concrete. Both interior and exterior stucco were also made from materials on the land. “No truck came in and no truck left,” Jain said.

British landscape architect Tom Stuart-Smith planted “dry gardens” that require little water and are resistant to the region’s high summer temperatures. (In one courtyard, he created an olive grove for the Perrins to make their olive

oil.) Furnishings are equally eco-responsible, with bamboo seating by Studio Mumbai and plush carpets that were handwoven by Japanese textile designer Chiaki Maki out of wild raw silk, whether natural or dyed with bark.

“Honoré de Balzac said, ‘The mission of art is not to copy nature but to represent it,’” François Perrin—Marguerite and Jacques’s son, still involved—told Grégo, as they stood in the olive grove, taking in the estate. “I think this project expresses nature.” *familleperrin.com*

—DANA THOMAS

SERENA & LILY

HOMES WITH CHARACTER



DESIGN | STORIES



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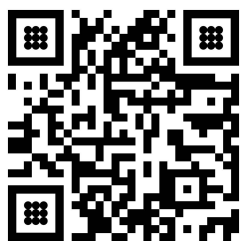
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LANDSCAPE DESIGN

Sea Change

In her new book, activist Julia Watson champions indigenous technologies as strategies for coastal resilience, sustainability, and common sense



Julia Watson was 11 when, in 1989, the *Exxon Valdez* ship spilled more than 10 million gallons of crude oil into Alaska's Prince William Sound, killing scores of animals and gravely impacting the region's Indigenous communities. She can still remember sitting in her Brisbane, Australia, home watching television footage of scientists washing birds with household detergent. That disaster confirmed her sense that, she says, "there was something humanity wasn't doing for the oceans that we should have been doing," prompting her to announce her plans to become a marine biologist. Ultimately, Watson, now based in Brooklyn, took a different path, studying landscape architecture. But her practice and new book, *Lo—TEK Water* (Taschen, June 2025), show that same understanding of place and instinct for problem-solving.

The volume is a sequel to *Lo—TEK*, a first-of-its-kind compendium that documents indigenous design technologies all over the world, from the water-retaining sunken plots (a.k.a. "waffle gardens") of New Mexico's Zuni people to the bridges that Northern India's Khasi people make out of the roots of rubber plants. Watson argues—in support, she says, of a sentiment long expressed by Indigenous leaders—that these local, sustainable, and often ancient systems (TEK stands for traditional ecological knowledge) should serve as blueprints for contemporary responses to climate challenges.

LANDSCAPE DESIGNER, AUTHOR, ACADEMIC, AND ACTIVIST JULIA WATSON OVERLOOKING GARDINERS BAY ON THE EAST END OF LONG ISLAND; HER BOOK *LO—TEK WATER* (TASCHEN) COMES OUT IN JUNE.



B E R N H A R D T

DISCOVERIES



1



2

1. IN MYANMAR, THE INTA PEOPLE'S FLOATING GARDENS ARE ANCHORED BY BAMBOO POLES, RISING AND FALLING WITH WATER LEVELS. 2. AN AGRICULTURAL CANAL OF MEXICO'S XOCHIMILCA PEOPLE. 3. AN ATOLL OF MICRONESIA, HOME TO THE FLOATING ISLANDS OF THE POLUWAT AND YAPESE PEOPLE. 4. BACK IN MYANMAR, AGRICULTURAL ISLANDS SURROUND THE BAMBOO HUTS OF THE INTA PEOPLE.

This time around, she focuses exclusively on strategies relating to water, so vital for life even as it's frequently framed as a threat. Included among the case studies are the seasonal weirs that the Baka people of southeastern Cameroon construct out of dead tree trunks, sludge, and plants to trap fish, yielding perhaps the greenest damming system imaginable. Another chapter spotlights the raised fields that the Xochimilca people erected in Mexico's Lake Xochimilco, the organic vestiges of which still grow crops and—thanks to the beds' combination of living and decaying organic material—cleanse wastewater. Then there are profiles of contemporary

architecture projects, such as China's Sanya Mangrove Park, one of landscape architect Kongjian Yu's "sponge city" developments. Using a cut-and-fill technique employed by Chinese farmers, he created a series of interlocking pools and embankments that draw water from the nearby bay and thereby prevent flooding.

Watson, an activist and consultant who lectures on ancestral futurism, hopes the book will inspire educators and designers to use these technologies in their work, and to do so in a respectful and reciprocal way. For her part, she coauthored the sections on TEK systems with members of the Indigenous nations to which they belong, and provides readers with a template for an oral contract ensuring that these communities not only retain ownership of their knowledge, but

are justly compensated for its adaptation. This element is a preview of an art piece that Watson and others will debut at Dutch Design Week this fall before it travels to Düsseldorf's K21 museum in Germany.

In this way, Watson, who grew up in a house designed by the Australian Arts and Crafts sculptor L.J. Harvey ("we used to dig up these porcelain statue heads in the garden") and, for a time, wanted to be an artist, has honored another childhood dream. Though she's the sort to look forward at least as often as she looks back. Watson has dedicated *Lo-TEK Water* to her children, Ocean Sy and Cyprian Blue, and—in a nod to the time span the Haudenosaunee consider when making decisions—to their next seven generations. —KATE GUADAGNINO



4



3

1. LEONOV/ALAMY. 2. SAM YOKILIS. 3. ROBERT MICHAEL POOLE. 4. TOBY HARRIMAN.

JOHN SINGER SARGENT (1856—1925)



John Singer Sargent (1856—1925) *Above Lake Garda, San Vigilio, 1913* \$165,000

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RESTORATION

Fine Patina

Refreshed to its original glory and adapted as a contemporary jewelry boutique, Vienna's trailblazing Looshaus building gleams anew

In 1911, an icon of early modernism arrived on Michaelerplatz, opposite Vienna's historic Hofburg Palace. Designed by Adolf Loos for haberdashers Goldman & Salatsch, the building was provocative for the time—its rigorous simplicity breaking from prevailing styles in accordance with the architect's rejection of ornament. To locals, including lucky shoppers who could watch their suits be made, the edifice became known as the “House Without Eyebrows,” owing to windows devoid of classical flourishes. Emperor Franz Joseph I of Austria allegedly disliked it so much he kept the curtains of his windows facing it closed.

War would soon change Europe forever, with the Viennese cityscape suffering extreme devastation. Though the Looshaus still stood, its interiors were radically altered in the 1930s. When, some 50 years later, it was converted into a branch of Raiffeisen Bank, leading Loos expert Burkhardt Rukschcio, an architect and historian, oversaw a full-scale restoration. Over its history, the building has housed various businesses including a car manufacturer, a sporting goods store, and a furniture retailer.

Four years ago, the Viennese watch and jewelry emporium Schullin Wien learned that the bank would be vacating the famous address. Founder Herbert Schullin seized the



1. A STAIR LANDING AT LOOSHAUS, A 1911 VIENNESE ICON DESIGNED BY ADOLF LOOS THAT HAS NOW REOPENED AS THE EXPANDED RETAIL SPACE OF JEWELER SCHULLIN WIEN. 2. DISTINGUISHED BY ITS LACK OF ORNAMENT, THE BUILDING OVERLOOKS HISTORIC MICHAELERPLATZ.

JAIPUR LIVING

A woman with long dark hair, wearing a vibrant green double-breasted coat, is the central figure. She is holding a large, rolled-up rug with a yellow and dark blue checkered pattern. The rug has a fringed edge. To her left, another rolled rug with a blue and white concentric circle pattern is visible. The background is a wall covered in a complex, colorful patterned rug with various geometric and abstract designs in shades of red, orange, blue, and yellow. The overall aesthetic is bohemian and artistic.

MARINA TESTINO, GLOBAL SUSTAINABILITY AMBASSADOR
RUG COLLECTION: MANCHAHA

DISCOVERIES



“Loos’s architecture was majestic. We wanted to bring that feeling back to the interior.” —*Peter Plattner*



1. THE LOOSHAUS IN ITS ORIGINAL INCARNATION AS THE HABERDASHER GOLDMAN & SALATSCH.
2. NEW VITRINES HAVE TRANSFORMED THE INTERIORS INTO DISPLAYS FOR JEWELRY AND WATCHES.
3. A MAHOGANY-AND-MIRROR-PANELED STAIRWELL.



opportunity to expand his modest storefront at the side of the building into the main historic spaces. To return Looshaus to its original glory, he engaged the Italian architects (and past collaborators) Elena Mezzanotte and Peter Plattner of the Bolzano-based firm Plattner Mezzanotte Architetti. “Before we started construction, we did months of research to analyze Loos’s plans and understand his concept of space,” recalls Plattner. The 1911 design featured an open layout and mezzanine, with mahogany columns and mirror wall panels that had all been reintroduced as part of the 1980s refresh, albeit alongside bank necessities like a teller window.

Plattner and Mezzanotte took care to respect history without exactly imitating it, erring on the side of materials that would not, Plattner says, “create too aggressive a contrast.” Brass surfaces, for example, were brushed to a silk finish rather than polished to a high gloss. Curved heating systems, meanwhile, were preserved. And of course all the woodwork was refreshed. Plattner lovingly calls the building a “skeleton of mahogany columns,” further noting of the prevailing air of transparency, “Loos’s architecture was majestic. We wanted to bring back that feeling to the interior.”

The Schullin family shared that sense of responsibility. “Vienna residents have been watching the work and wondering what was happening,” says Herbert’s son Lukas. “Their reactions now that it’s finished have been quite positive. Every day we feel a little weight off our shoulders.” —ULRICH CLEWING

This story was first published by AD Germany. It was translated by John Oseid and edited for clarity.

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SIDES

NOW

ENLISTED BY BROTHER-SISTER CLIENTS, GRT ARCHITECTS RESTORED TWO CIRCA 1840 GREEK REVIVAL TOWN HOUSES IN BROOKLYN. FIRM FOUNDERS RUSTAM MEHTA (LEFT) AND TAL SCHORI STAND IN THE RECONSTRUCTED ENTRIES. AD100 INTERIOR DESIGNER ADAM CHARLAP HYMAN, TAPPED BY THE BROTHER AND HIS WIFE TO DECORATE THEIR FAMILY'S SIDE, POSES IN THE WINDOW ABOVE.



A BESPOKE SOFA CLAD IN VOUTSA FABRIC ANCHORS THE BROTHER'S LIVING ROOM, OUTFITTED WITH A KATIE STOUT CHANDELIER AND SCONCES AND A SOPHIE STONE RUG; PAINTING BY DAICHI TAKAGI, COLUMN ILLUSTRATION BY GIOVANNI BATTISTA PIRANESI. OPPOSITE AN ANTIQUE WILLIAM ARTHUR SMITH BENSON LIGHT HANGS IN HIS FAMILY'S KITCHEN, WHERE CABINETRY NODS TO THE MENIL HOUSE; PHOTOGRAPH BY BUCK ELLISON, WATERCOLORS BY SUSAN CIANCIOLO.



It takes a moment to notice the hush. Inside two side-by-side Brooklyn town houses, dated to the 1840s and now revived according to Passive House strategies, you'll hear no din of ventilation systems, no noise from the streets. But while the atmosphere may be quiet, there is nothing muted

about these homes—both outspoken design statements and bold case studies in energy-efficient construction.

Tal Schori and Rustam Mehta, childhood friends and founders of GRT Architects, first stepped foot inside them seven years ago at the behest of brother-sister clients, who purchased the residences as adjoining homes for their respective families. The decades had not been kind to the Greek Revival structures, which had changed hands multiple times, suffering

neglect, their ornament stripped. “They were falling apart,” recalls Schori, enticed by the prospect of designing sibling structures for sibling owners. Add to that challenge historic façades subject to rigorous review and an ambitious sustainability mandate—a big job became more complicated still.

Working closely with master builders Mark Ellison and Adam Marelli, GRT restored the imperiled edifices (pouring new foundations, shoring up wood framing) while tailoring the interiors to the contemporary lives of two families. On the outside, that meant returning exterior ornament to its earliest known state, rebuilding shutters, lintels, cornices, clapboard, and more to match a circa 1940 photograph, with clever variations between the two addresses. “Our practice loves engaging with historic architecture,” says Mehta, alluding to past projects such as the conversion of a Harlem rectory. “We wanted to do right by these buildings.”



If the exteriors were constrained to faithful recreations, the interiors offered vessels for experimentation, with two-story volumes carved out of both homes, rear windows reconfigured or enlarged, and ceiling height added by raising the roof and digging into the basement. “On both sides we wanted to create spaces that felt full of light and air but were also sculpturally complex,” says Schori. All the while European Passive House standards—wherein a tightly sealed building envelope and specialized ventilation system slash the need for heating or cooling—guided the process. To maintain the historic façades, GRT tucked the necessary insulation along the inner walls, which in turn grew to as thick as 17 inches. “We thought of it as a quilted blanket,” says Schori, noting how they embraced this design inevitability by rounding the sills and jambs of the triple-glazed windows. “Softness became a defining feature and a link between both houses.”

Architecturally, they are now related but distinct. More orthogonal in spirit, the sister’s side features a central staircase and internal windows so that the primary suite overlooks the kitchen and dining area,

CLOCKWISE, FROM LEFT THE BROTHER AND HIS WIFE’S PRIMARY SUITE FEATURES MILLWORK WITH NICHE OF XENOMANIA TEXTILES; RUG BY SOPHIE STONE. VOUTSA WALLPAPER IN A TRAMP-ART MOTIF LINES THE DINING ROOM; TABLE BY FICUS INTERFAITH, ANTIQUE BIEDERMEIER CHAIRS, AND A CHARLAP HYMAN & HERRERO LANTERN PAINTED BY PILAR ALMON. A 19TH-CENTURY GUSTAV PRECHT MIRROR IN A POWDER ROOM.





“WE WANTED TO CREATE SPACES THAT FELT
FULL OF LIGHT AND AIR BUT WERE ALSO
SCULPTURALLY COMPLEX.” —TAL SCHORI

WITH ITS CONVERGING
CURVES, THE STAIRCASE ON
THE BROTHER'S SIDE WAS A
FEAT OF FORM-MAKING AND
CRAFTSMANSHIP EXECUTED
WITH THE HELP OF MASTER
BUILDERS MARK ELLISON
AND ADAM MARELLI;
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BY RYAN MCGINLEY.

OUTFITTED WITH A
CUSTOM VANITY BY GRT,
THE PRIMARY BATHROOM
OF THE BROTHER AND HIS
WIFE FEATURES AN
IMMERSIVE MURAL AND
MOSAIC BY LUKAS
GERONIMAS GINIOTIS
INSPIRED BY BOB DYLAN'S
SONG "TEMPEST."





CLOCKWISE FROM ABOVE COCOONED IN CARPETS, A BASEMENT SPACE ON THE BROTHER'S SIDE NODS TO RENZO MONGIARDINO. WALLPAPER BY ADELPHI PAPER HANGINGS AND CARPETING BY CODIMAT COLLECTION ENLIVEN HIS DAUGHTER'S ROOM. PAINTED IN BENJAMIN MOORE'S SEA ISLE, HIS SON'S ROOM FEATURES A FLOOR LAMP BY ARTIST OHAD MEROMI; CARPET BY CODIMAT COLLECTION, BEDDING BY HAY.

borrowing light from the rear façade. On the brother's side, meanwhile, stairs form a sculptural focal point that winds from the breakfast nook to the sinuous second-floor balcony, spiraling from there to define the primary suite on the top level before reaching the roof. (It's hard work, Schori says, "to create curves that effortless.") Discreet bulkheads, a concession from the architecture review board, allow for a shared deck.

Both sides make shrewd use of salvaged materials, repurposing wood from the homes' beams as flooring or treads and brick nogging as backyard pavers. But any similarities end when it comes to the decor. Whereas the sister and her wife furnished their rooms with the help of Revamp Interior Design, the brother and his wife tapped AD100 interior designer Adam Charlap Hyman to work his magic for them and their young daughter and son. "Our role was to thread the historical exterior with the interior, to confuse that relationship, to blend it," he reflects. "This blurriness of things from different time periods became the structure."





V

ictorian furnishings, contemporaneous to the house's origins, helped burst the creative dam. "They wanted something that, although not a literal riff on that era, had a similar spirit of exuberance," says Charlap Hyman. In particular, light fixtures by William Arthur Smith Benson became "a fetish," find-

ing their way into the dining room, powder room, kitchen, and more, while also inspiring a complementary commission by Katie Stout for the living room. Notes Charlap Hyman: "Katie responded to the kitchen's historic chandelier proportionally and aesthetically to create a mismatched pair across time."

All around, singular treasures delight. Free-form rag rugs by the artist Sophie Stone swirl in the living room and primary suite. Bespoke Voutsa patterns appear as upholstery fabric on the statement sofa and wallpaper in the dining room, the latter an immersive homage to tramp art. There, a custom table by Ficus Interfaith bears terrazzo motifs of Brooklyn flora, inspiration echoed in a Charlap Hyman & Herrero lantern hand-painted by Pilar Almon (Charlap Hyman's mother). Elsewhere are homages to Madeleine Castaing, Robert Mallet-Stevens, and Renzo Mongiardino, among other titans of the past. Literature too served as touchpoints, from Edith Wharton novels to Gertrude Stein's 1914 book *Tender Buttons*. "It was a big project with many twists and turns—but it was fun," says Charlap Hyman. "These clients were super creative, super open-minded, and super adventurous, with a real appreciation for beauty and oddity and very special things with interesting histories."

Nowhere is that more clear than the couple's bathroom, where an immersive mural and mosaic by Lukas Geronimas Giniotis riffs on Bob Dylan's "Tempest," a tribute to the sinking *Titanic*, and a favorite tune of the free-spirited family. "This was a tour de force by all teams," says Charlap Hyman, reflecting on the creative and technical collaboration between designers, architects, builders, and artisans. At the end of the day, Schori reflects, "our mission was to create someplace totally unique for both families." ▲



THIS PAGE, FROM TOP BRICKS RECLAIMED FROM THE HOUSES' ORIGINAL NOGGING NOW SERVE AS PAVERS IN THE BACKYARD. ON THE SISTER'S SIDE, INTERNAL WINDOWS USHER LIGHT FROM THE REAR FAÇADE INTO THE PRIMARY SUITE. OPPOSITE GRT SALVAGED EXISTING JOISTS AS TREADS FOR THE SISTER AND HER FAMILY'S CENTRAL STAIRCASE, WHICH FEATURES WHITE-OAK HANDRAILS WITH PAINTED-STEEL BALUSTERS AT PERPENDICULAR ANGLES; CEILING LIGHTS BY ALEX DE WITTE (LEFT) AND LASVIT.



"OUR PRACTICE LOVES ENGAGING WITH
HISTORIC ARCHITECTURE. WE WANTED TO DO
RIGHT BY THESE BUILDINGS." —RUSTAM MEHTA

DESIGN NOTES

THE DETAILS THAT MAKE THE LOOK

A FRAMED GIOVANNI BATTISTA PIRANESI PRINT DEPICTING TRAJAN'S COLUMN HANGS IN THE BROTHER'S LIVING ROOM; CUSTOM GLASS EYE-SHAPED COFFEE TABLE.

LATE-19TH-CENTURY MICROMOSAIC MIRROR; \$9,536. 1STDIBS.COM

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A DESK ATTRIBUTED
TO PIERO PORTALUPPI
STANDS IN THE
BROTHER'S STUDY.

"The interiors were supposed to be
not just fun but poetic and meaningful.
We wanted to create something with
lasting quality." — Adam Charlap Hyman



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SHADOW PLAY

With the help of architect Kazuyo Sejima, a young couple sets up house in a century-old Kyoto machiya

TEXT BY HANNAH MARTIN PHOTOGRAPHY BY YOSHIHIRO MAKINO



ABOVE THE INTERIOR GARDEN OF THIS TRADITIONAL KYOTO MACHIYA FEATURES A NANTEN TREE AND A STONE TOWER AND BASIN MADE BY ARTISANS IN TOTTORI. OPPOSITE THE HOUSE, RENOVATED BY PRITZKER PRIZE-WINNING ARCHITECT KAZUYO SEJIMA, EMITS A SOFT GLOW AT NIGHT.





“Rather than updating the machiya to suit contemporary life, I am interested in how contemporary life can be updated within the framework of the old machiya.” —Kazuho Sejima

A taxi can only get you so close to this traditional machiya, tucked at the end of a T-intersection on a pedestrian-only street in Kyoto’s Nishijin neighborhood. But approaching the residence on foot, on a cold evening in early January, the place works its magic before you’re even in the door. It radiates a warm glow, the slatted wood façade revealing a passing glimpse of its residents inside. They’re preparing dinner.

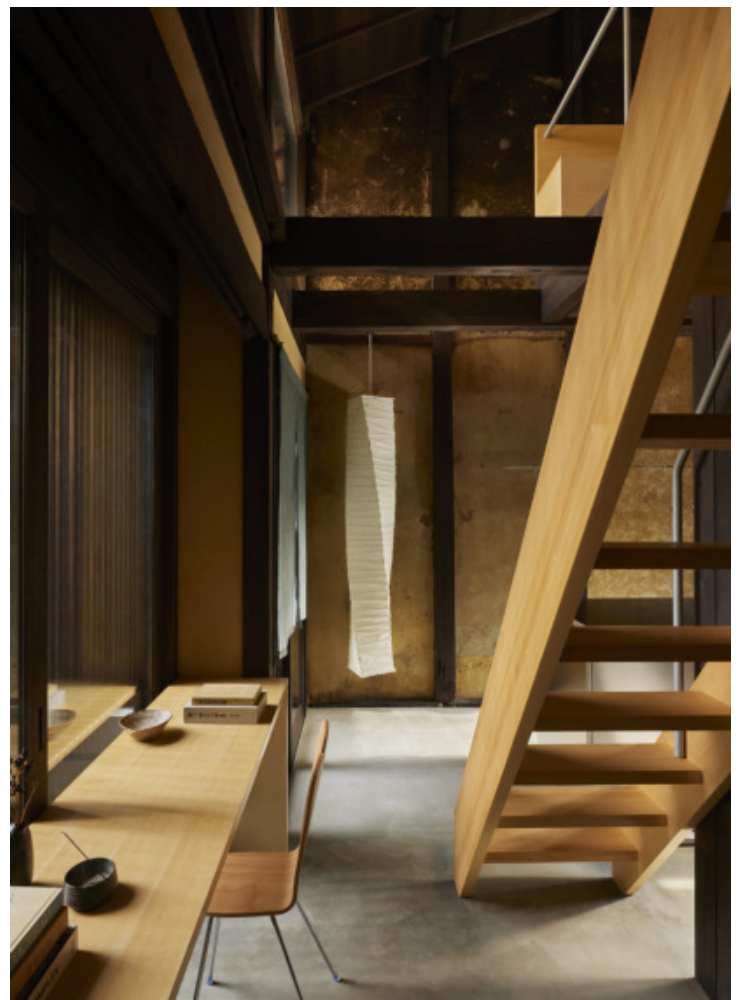
“We’re trying to make machiya livable in the modern era,” muses Sam Brustad, a communications consultant from New Zealand who moved to Japan more than a decade ago. He’s just pulled a roast chicken, piping hot, out of his Miele oven. When this house was originally built, more than 100 years back, cooking would have been done over an open firepit. But, as Brustad and his partner, Yuki Shirato, a lawyer turned tech entrepreneur, assemble a fine spread on their slick, stainless-steel island, they’re setting an example of how contemporary life can unfold within this age-old envelope.

Machiya, which loosely translates to town house—or Kyomachiya, in this case, since we’re in Kyoto—are traditional Japanese residences, characterized by wood beam construction, earthen walls, and tiled roofs. For centuries these were the sorts of structures that housed everyday people—often a family of five or six in a home of this scale (approximately 570 square feet). In this neighborhood, historically known for textile production, most inhabitants would have spent their days weaving silk or other fabrics for kimonos. “Sadly, it’s a dying breed,” says Shirato, lamenting that many locals find machiya inconvenient, old-fashioned, or expensive to maintain. There are fewer than 40,000 left in the prefecture and still hundreds are demolished every year. Those that are preserved are most frequently turned into shops or restaurants and rarely used for their original intention. So when Brustad and Shirato, who keep their primary residence in Tokyo,

IN THE DINING AREA, A 19TH-CENTURY FOLDING SCREEN, PAINTED BY SESSAI TSUKIOKA, CREATES A SHIMMERING BACKDROP FOR THE HANS WEGNER TABLE AND CHAIRS AND FLOS GLO-BALL PENDANT LIGHT. THE RABBIT-EAR CHAIRS IN THE STUDY ARE BY SANAA FOR MARUNI, AND THE CERAMIC VESSEL AT THE TOP OF THE STAIRS IS BY RYUTA FUKUMURA.

IN THE KITCHEN AREA, DEFINED BY ITS BESPOKE 13-FOOT-LONG STAINLESS-STEEL ISLAND, CRAFTED BY NEARBY METALWORKERS KONBU BROTHERS, COOKING TOOLS ARE HUNG UP ON A METAL ROD. FAR RIGHT ONE OF ISAMU NOGUCHI'S AKARI LANTERNS, INSTALLED ON THE RECOMMENDATION OF INTERIOR DESIGNER MIYA YOO FABBENDER, HANGS AT THE ENTRANCE. AN OPEN-AIR ROCK GARDEN LEADS TO THE PRIMARY BATH.





began to look for a second home, they sought out a machiya for this reason, landing on a house that was certified by the City of Kyoto for its exemplary conservation of the traditional style.

Despite that designation, it was an old house that needed work. To revive the structure, they called on Pritzker Prize-winning architecture legend Kazuyo Sejima, a cofounder of the Tokyo-based firm SANAA, who Shirato had met through mutual friends. Sejima, who hadn't taken on a residential project in many years, was intrigued by the building's history and the prospect of a renovation—her first. “Rather than updating the machiya to suit contemporary life, I am interested in how contemporary life can be updated within the framework of the old machiya,” she says.

That meant honoring the essence of the structure—its tsuchikabe walls made of bamboo, straw, and clay; the exquisite pine ceiling beams, assembled without metal joiners; the kitchen wall stained a deep black from years of cooking by fire—while giving it that airy, transparent quality that Sejima is known for. She and her team, led by project manager and SANAA partner Yoshitaka Tanase, added a large window panel on the street-facing side and radiant heating to the concrete floors, while upstairs they created an open mezzanine that feels like it's floating.

“Historically, the house would have been very dark,” explains Brustad, recalling the way Jun'ichirō Tanizaki described Japanese interiors in his 1933 essay, “In Praise of Shadows,” written as electric lights switched on across Japan. Tanizaki eulogized the days of candlelight, dark rooms, and wooden outhouses, writing that, “only in dim half-light is the true beauty of Japanese lacquerware revealed.”

Here, in the evening hours, you can get a taste for those before-times: The 19th-century screen, hand-painted by Sessai Tsukioka, and the Edo-era tin cups, used to serve sake, shimmer in low lighting. Upstairs in the sleeping quarters the silk threads of a kimono fabric, woven nearby, glisten. These antiques, many of which Shirato scored at auction, mix in with streamlined, modern pieces like a teak Hans Wegner table and chairs, SANAA's rabbit-ear seats, and an Akari lantern by Isamu Noguchi, which glows in the entry.

In Sejima's spare but thoughtful design, the inhabitants are central to the plan. “The first meetings were all about questions,” explains Shirato of their close

“Preserving a machiya takes a lot of effort,” says homeowner *Yuki Shirato*. “But we think keeping an existing structure for generations instead of tearing it down and rebuilding is much more sustainable.”

collaboration. Would they have pets? Children? What did they like to do with their time? Brustad is an avid cook, so space for entertaining was paramount. Shirato's priority was more personal: a deluxe bath in the back, through an open-air interior garden, designed by Mitate.

“When we were building here, a lot of the neighbors asked if it was going to be a restaurant,” says Shirato with a laugh, explaining that their 13-foot-long kitchen island is the largest piece made for a private residence by local metalworkers Konbu Brothers. These were some of the many artisans—intensely vetted—that Sejima and Tanase engaged for this project. Others were the carpenters, in the southwest of Kyoto, who built a bed, drawers, and stairs out of Japanese cypress, and the craftspeople who replaced the kawara, or roof tiles. “It's very tough to keep these crafts alive,” says Shirato, explaining that even the vernacular knowledge necessary to build a machiya is slowly slipping away. “Preserving a machiya takes a lot of effort,” he continues. “But we think keeping an existing structure for generations instead of tearing it down and rebuilding is much more sustainable.”

“Hear that?” asks Brustad, toward the end of dinner. There's a tapping sound outside. “It's the hinoyoujin, or fire watch. Every night people walk the neighborhood clapping bamboo sticks to remind you to put out your fire.” Few households still burn them at night, but this centuries-old ritual has persisted. Brustad and Shirato, some of the younger members of the local district association, hope to join in one of these days, finding their place in the tight weave of the neighborhood.

For Sejima, it was critical that the house—and its residents—exist in harmony with this community. Early in the process she presented five different design proposals, constructed out of paper. They didn't just depict the house itself but every structure in the surrounding blocks. By studying these models, the architect and her clients could see how the home related to the neighborhood. “She wants the building to be contained,” Shirato reflects. “But also part of the community.” ▀

IN THE SLEEPING QUARTERS, A 20TH-CENTURY TEXTILE DYED WITH PERSIMMONS HANGS ABOVE THE BED, WHICH IS DRESSED WITH CITTÀ LINENS AND A PIECE OF NISHIJIN SILK FROM KIMONO HOJO.



DREAM

A former shepherd's house in a historic region of Belgium is transformed into a vibrant getaway
by Jean-Philippe Demeyer



WEAVER

TEXT BY MICHAEL JAMES GARDNER PHOTOGRAPHY BY MIGUEL FLORES-VIANNA

THE KITCHEN LOUNGE'S
CUSTOM SOFA IS
UPHOLSTERED IN A
NATIVE AMERICAN
FABRIC FRAMED WITH
BLUE VELVET. JAPANESE
PAPER SCENCE BY
MIEKE VANLEDE;
VINTAGE HUNGARIAN
CHAIRS AND WOOD OWL
SIDE TABLES. **OPPOSITE**
FRANCIS COUSSENS
IN THE GARDEN
OF HIS RETREAT.





MY

“My design process always comes down to three words,” says AD100 talent Jean-Philippe Demeyer. “Chaos, creation, and harmony.” As every interior designer and client knows all too well, chaos can be an inherent aspect of many renovation projects. How does Demeyer work his way through chaotic beginnings? “I’m theme-obsessed,” he replies. “Once the theme is known, it gives structure and limits possibilities. At the end of the project, I know harmony will be present. There may be 40 colors, but there will be harmony.”

Nowhere are Demeyer’s words more truthfully and artfully evident than in a recently completed project located in the rolling hills outside of Ypres, Belgium. (Architect Peter Bovijn and landscape designer Bart Monbaliu also worked on the property.) In this case, the theme arrived with crystal clarity thanks to an unlikely source for the transformation of a shepherd’s farmhouse in the historic Flanders Fields: American fashion designer Ralph Lauren.

Demeyer’s client and friend Francis Coussens

provided the creative brief based on his passion for the icon’s work. But not just any RL label. “For every situation, I find something in Ralph Lauren,” says Coussens. “Classic. Casual. Simple. Elegant. At this moment in life, I’m more attracted to Double RL.” The RRL brand takes its name from the Colorado ranch that Lauren and his wife, Ricky, acquired in the 1980s, and many of its colors and themes are inspired by American Western wear. Understanding this theme helps bring the story of this delightfully layered home with its patchwork of colors and geometric shapes to vivid life.

During one of Demeyer’s first site visits, he spotted a sweater featuring a traditional Native American pattern. Classic RRL, this piece would inspire all the design elements that Demeyer needed to express his interpretation, and, with story in mind, the designer was off and running. The entire project took only about 12 months to complete, an astonishing fact considering that many of the furnishings, fabrics, lighting elements, refrigerator, and even some artworks were entirely custom-made, produced primarily by local artisans. “If I have to choose between artists and

ABOVE THE POOL OVERLOOKS THE SURROUNDING COUNTRYSIDE. OPPOSITE LEFT IN THE DINING ROOM, A WICKER HANGING LIGHT INSPIRED BY COWBOY HATS BY HANNELORE MAET HANGS ABOVE A TABLE BY ERIC VANDENHULLE. THE FACE CHAIRS ARE VINTAGE. OPPOSITE RIGHT A HALLWAY FEATURES SEVERAL BESPOKE PIECES INCLUDING WINDOW TREATMENTS MADE USING COUSSENS’S OLD BLUE JEANS AND A PEARWOOD SCENCE BY VANDENHULLE.



“If I have to choose between artists and artisans, I will always choose artisans,” notes *Jean-Philippe Demeyer*. “They offer their literal hands to my ideas.”

artisans, I will always choose artisans,” notes Demeyer. “They offer their literal hands to my ideas. And if you don’t hesitate with what you want, even with custom-made creations, things can move quickly.”

Not that Coussens, who uses the property mostly as a retreat to share with his partner and their friends, was in a hurry. Part of what drew him to the property was its proximity to his family’s company headquarters where he serves as a chief commercial officer. Also important, though, is the serene, beautiful commute. “It’s unique in Belgium,” says Coussens. “There’s no traffic—not even a single stoplight. As soon as I leave the office and drive into this landscape, everything else falls away. It’s a breath of fresh air and gives me so much peace. I feel de-stressed by the time I arrive.”

Of his initial brief, Coussens notes, “I wanted a more open floor plan and more color. I also wanted the home to reflect my personality.” Structurally, this resulted in removing about half of the existing doors

and some walls on the ground floor to introduce more light, air, and overall flow. Original dark stone floors, though elegant, were replaced with a microlayer of colored concrete coating in favor of lightness and smooth texture. Bold-patterned carpet upstairs brings elements of nature indoors.

Demeyer asks dozens of questions to get acquainted with his clients’ interests and lifestyles. The designer’s biggest strength is his ability to add a variety of personal touches throughout the living spaces—a way of feeling the home from within. For Coussens, this is noticeable in window shades crafted using his recycled jeans and other denim, and a bronze sculpture inherited from his grandmother that now graces a coffee table in the sitting room. “I like to use heirlooms,” says Demeyer. “I never ask myself if things are nice or not. They are important if they are part of a story.”

A natural entertainer, Coussens loves hosting—anywhere from four to 36 people. This raised a



DEEP GREEN PAINT BY MYLANDS DEFINES THE GUEST BATH; TERRAZZO SINKS BY JP DEMEYER & CO. OPPOSITE A TOTEM BY CARVING-KOEN OVERLOOKS THE PRIMARY BEDROOM. CEILING PAINTED IN EMENTE'S ROUGE CHINOIS; FOREST CANOPY CARPET BY JP DEMEYER & CO.; VINTAGE ELEPHANT CHAIRS.

“I’m theme-obsessed,” says *Demeyer*. “Once the theme is known, it gives structure and limits possibilities. At the end of the project, I know harmony will be present.”





“A lot of things in the house now remind me of childhood sleepovers at my grandparents’ house,” says *Francis Coussens*. “That feeling of coziness, warmth, and safety.”

practical question for the home—how to create more sleeping space for overnight guests. Demeyer cleverly devised an en suite bedroom from two smaller rooms and in an unused attic space, designed a sleeping alcove with five beds, playfully concealed by green tartan curtains and his trademark fringe. “A lot of things in the house now remind me of childhood sleepovers at my grandparents’ house,” says Coussens. “That feeling of coziness, warmth, and safety.”

Discreetly placed throughout, Demeyer also installed drawings by local artists, historic photographs of the region, and even maps that tell the story of the surrounding area. “I like the sense of locality but with a twist.” These details contribute to grounding

the home, not only in Coussens’s personal story, but to that of this region, which played an important part in world history. In 2023, this area of Belgium was recognized by UNESCO to commemorate more than two dozen World War I monuments and sites. Yet this home also speaks very much to its present. “We see the tractors passing by, and friendly hikers, and even people on horseback,” says Coussens.

To hear the tale of this house is a reminder of perhaps the most famous Ralph Lauren quote: “I don’t design clothes. I design dreams.” Together, Demeyer and Coussens have realized a dream, and Coussens gives the dreamiest compliment in return: “I’d do it all over again.” ▲

CLOCKWISE FROM TOP LEFT THE KITCHEN CABINETRY IS PAINTED IN LITTLE GREENE’S CITRINE. CURTAINS OF A TARTAN BY STRATHMORE WOOLLEN COMPANY ADD PRIVACY TO A ROOM LINED WITH ALCOVE BEDS. OAK DOORS IN A GUEST BATH, AND THROUGHOUT THE HOUSE, FEATURE A LACQUERED MOTIF INSPIRED BY NATIVE AMERICAN PATTERNS. BRIGHTLY PAINTED PINE POLES LINE THE MUDROOM WALLS. A BESPOKE PLASTER NIGHTSTAND AND HANGING CABINET IN A GUEST ROOM.





A SECRET GARDEN

LUSHLY PLANTED WITH ROSES, A WALLED SPACE OFFERS REPOSE AMID A SPRAWLING HISTORIC LANDSCAPE ON THE HUDSON RIVER

TEXT AND PHOTOGRAPHY BY NGOC MINH NGO



UNDER TONY
BIELACZYK'S TENDER
CARE, ALL THE
ELEMENTS CONSPIRE
TO KEEP THE GARDEN
HUMMING IN HARMONY
AND LOOKING JUST
WILD ENOUGH
WITHOUT TIPPING
OVER INTO CHAOS.



I

In the 19th century, the rugged beauty of the Hudson Highlands inspired the first artistic movement in the United States, the Hudson River School. While painters like Thomas Cole and Frederic

Edwin Church sought the heroic in this wilderness, well-heeled New Yorkers found the landscape the perfect escape from the burgeoning city.

For five generations, this 120-acre piece of land was a retreat for the family of a wealthy railroad mogul. It was acquired by its current owners 10 years ago. While the forested land here is now under conservation, the property's gardens were once designed by Ellen Biddle Shipman, one of America's first woman landscape architects. Her work here had mostly vanished by the time the property passed on to the current owners, who imagined a new overall scheme that pays tribute to Shipman with a formal lawn and garden area at the back of the house. From there, a series of wild and more formal landscapes leads down to the new walled garden, featured on these pages.

"The idea of a walled space was, from the start, both practical and aesthetic," explain the owners. "On a practical level, we wanted to create pockets within the larger landscape, where the hum from distant



TOP THE ROUND RUBY HIPS OF *ROSA ARKANSANA* GLINT IN A MEADOW IN THE FALL. ABOVE A ROUGH-HEWN DOOR IN THE ROCK WALL THAT SURROUNDS THE GARDEN. OPPOSITE *ROSA* 'NEW DAWN' SCRAMBLES ACROSS THE ROOF OF THE SMALL STONE BUILDING IN THE WALLED GARDEN.



“WE LIKED THE IDEA OF GUESTS MOVING FROM THE MORE FORMAL GARDEN NEAR THE HOUSE THROUGH WILDER REGIONS, AND FINALLY EMERGING IN A SECRET GARDEN WHEN ONE LEAST EXPECTS IT,” SAY THE OWNERS.





ABOVE THE OWNERS FAVOR DOTTING ROSES IN THE WILDER SECTIONS OF THE LANDSCAPE. HERE HARDY RUGOSA 'SNOW PAVEMENT', A PARTICULAR FAVORITE, FRAMES THE VIEW OF THE HUDSON RIVER WITH ITS LAVENDER FLOWERS. OPPOSITE THE OAK FENCE OF THE VEGETABLE GARDEN IS FESTOONED IN THE CREAMY WHITE BLOOMS AND GLOSSY GREEN FOLIAGE OF 'CITY OF YORK'.

traffic would be reduced. On an aesthetic level, we were inspired by many sites we had visited touring gardens of Europe, particularly the walled garden at Rousham and the Lutyens-Jekyll collaboration at Le Bois des Moutiers in Varengeville-sur-Mer, Normandy."

With images from their favorite moments at various locations, the owners approached Lindsey Taylor, a local garden designer who began her career as an editor at *Martha Stewart Living*. (The larger landscape is currently in development with UK-based garden designer Arne Maynard.) Taylor's brief was to create a walled garden in a chosen spot away from the house to draw people down to the lower area of the property. "In the early days, the idea of the secret garden kept coming to me," she recalls.

Separating the new space from the orchard above was a crumbling suggestion of a retaining wall, which she raised much higher to add drama and a greater sense of enclosure. Rock face makes up the fourth

wall, keeping the distinctive topography of the area as part of the garden. Century-old boxwoods languishing elsewhere on the property were relocated to hug the walls, mark the entrance, and soften the formal terrace. Ideas evolved in a fluid dialogue between clients and designer as elements slowly emerged. First an edible and cutting garden, then a gravel garden and stone terrace with planting pockets; two large square beds for herbaceous perennials connect the two areas.

While roses of many colors ramble all along the journey from the house through the orchard to the walled garden, the palette for the roses within the walls is mostly white, with a slight flush of pink. The only exception is *Rosa* 'Veilchenblau', a once-blooming hardy rambler grown over a rustic tripod in one of the large perennial beds. Its generous clusters of magenta-purple flowers, fading to a grayish lilac, tangle with the nodding lilac-colored blooms of *Clematis* 'Betty Corning'. On the back wall, pale pink 'New Dawn' blooms above *Viburnum plicatum* 'Mary Milton', whose blushing flowers accompany its rose companions. Nearby, the delicate gray-plum foliage of *Rosa glauca* is contrasted with the bold velvety chartreuse of *Hydrangea aspera*. The rambler 'Rural England' sends its masses of flowers cascading down the rock face, to be joined later by *Rosa setigera*, a late bloomer planted by the gardener Tony Bielaczyc.

In June the walled garden is a symphony of roses blazing, cherries ripening against the wall, allium seedheads tottering on long stems, meadow rue reaching for the sky, silver lamb's ears jostling with golden lady's mantle, bees buzzing among the flowers. All the elements conspire to keep the garden humming in harmony and looking just wild enough without tipping over into chaos.

The poetic beauty is tended by Bielaczyc's careful hand and artful eye. The vigorous 'New Dawn' and 'Constance Spry', planted next to each other, require some vigilance to stay distinct, with just a gentle overlap. To keep *Rosa setigera* from taking over the path, Bielaczyc layered it into the rock face with pockets of soil and encouraged it to scramble upward. The tender 'Blush Noisette' is given winter protection. To prune 'Veilchenblau', he has to "take it off the tripod entirely, lay it on the ground and cut it back, and then put it back into place." Such effort is worth it for the plum-toned roses, a riff on a scale of rich burgundy colors in the flowers and foliage and fruit of other plants in the garden: *Hydrangea aspera* 'Plum Passion', *Angelica gigas*, *Physocarpus opulifolius* 'Monlo', *Geranium phaeum* 'Samobor', *Nicotiana* 'Chocolate Smoke', Italian plum. Vertical plants—*Verbascum chaixii* 'Wedding Candles' and foxgloves—provide strong upright elements to counter all the rosy blowsiness.

Like all works of art, a garden demands a lot of effort. In this walled garden just 50 miles north of New York City, architecture, design, horticulture, and poetry coalesce for a multisensory aesthetic journey.

Excerpted from Roses in the Garden by Ngoc Minh Ngo, published this month by Rizzoli.

MINING COOPER
HEWITT'S VAST
COLLECTION,
MUSEUM DIRECTOR
MARIA NICANOR
FOREGROUNDS
30 CENTURIES OF
GREAT DESIGN
FOR THE PUBLIC



IN THE



MIX

MARIA NICANOR, DIRECTOR OF COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM, IN ITS COLLECTION STORAGE WITH A GUFAM CACTUS COATRACK PROTOTYPE AND ETTORRE SOTTASS CARLTON ROOM DIVIDER, AMONG OTHER TREASURES.



CLOCKWISE FROM ABOVE NICANOR WITH ANDREW CARNEGIE'S DESK FROM THE MUSEUM'S FIFTH AVENUE MANSION. VINTAGE STAIRCASE MODELS. CIRCA 1974 SCULPTURA TELEPHONE BY DONALD M. GENARO. AN INGO MAURER BULB LAMP TABLE LIGHT AMONG VINTAGE DEVICES. LATE-1950s VAN GOGH TEXTILE PATTERN BY ALTHEA MCNISH. AN EERO SAARINEN MODEL 71 ARMCHAIR WITH OTHER SEATING ICONS. CIRCA 1948 TABLE LAMP BY GRETA MAGNUSSON GROSSMAN.





T

The street may be gritty and the building unassuming, but inside this confidential address, not far from New York City, a repository of wonders awaits. There are icons of Danish Modernism, American Arts and Crafts, and the Memphis movement. There are precious antiques and everyday relics, among them dishware, gadgets, and appliances of every era. And there are exquisite feats of craft in all imaginable mediums, silver to ceramic, plastic to porcelain. It's a true Aladdin's cave of the decorative arts—and it's all part of Cooper Hewitt, Smithsonian Design Museum, which maintains the space for off-site storage and conservation.

"All of these items are time capsules of the moment, the person, the society," says Maria Nicanor, the museum's director since 2022. "We go back to these vaults as a source of inspiration. It's where you see the expanse of the collection but also where you realize the expanse of our responsibility." She takes it seriously. Starting next year, Nicanor and her curatorial colleagues will be spotlighting this wealth of treasures in dedicated galleries on the ground level of Cooper Hewitt's historic Upper East Side mansion. "This is the collection of the country," she reflects. "It has to become available to everybody."

The story of the incredible trove began more than 130 years ago, when sisters Sarah and Eleanor Hewitt first envisioned a museum for the applied arts at The Cooper Union, the university founded by their grandfather Peter Cooper. Based on the Musée des Arts Décoratifs in Paris, the initiative was billed as "a practical working laboratory," a place for students, faculty, and the public to immerse themselves in design. (It officially opened in 1897.) After the school decided, in 1963, to dissolve the museum, the Smithsonian stepped in. Then in 1969, the Carnegie Corporation offered its Fifth Avenue mansion. Some of the original furnishings, including Andrew Carnegie's desk, now belong in the collection.

Over time, this vault has swelled to 215,000-plus works spanning 30 centuries. "It's an international collection that happens to be the national collection," Nicanor explains of the mix, which ranges from an ancient Egyptian funereal vessel to a contemporary medical illustration of the coronavirus—the latter a timely selection by the Digital department. (Launched in 2023, that team is the museum's first new collecting department to be added in over 125 years.) Others recent acquisitions include works by the conceptual designer Tobias Wong, posters by the Argentinean artist Edgardo Giménez, and lighting by Greta Magnusson Grossman. "What creators have we ignored?" she asks. "There has been an evolution as to what is deemed decorative arts. We still fill in the gaps."

Born in Barcelona to a filmmaker father and lawyer mother, Nicanor trained as an architectural historian and theorist before pursuing museum studies—a path that led her to past positions at the Guggenheim, V&A, Norman Foster Foundation, and Rice University. "I thought I would be an architect, but I was also very interested in cultural diplomacy," she recalls. "I was also interested in larger systems of cities and how cities work and how those stories are told." The transition to the world of design and the decorative arts has been a pivot. "From the larger scale you can think of the smaller scale," she notes. "I'm an architectural historian. But I am also a generalist. I thrive in the immensity of what we have."

"THIS IS THE
COLLECTION OF
THE COUNTRY.
IT HAS TO
BECOME
AVAILABLE TO
EVERYBODY."
—MARIA NICANOR

If expanding access to Cooper Hewitt's collection is now a top priority, so too is collecting new ideas. "We want to bring people together and provide forums for exchange," Nicanor explains, speaking to dual ambitions of growing public programs and improving the visitor experience. "We are thinking about how people encounter the space, and how that continues—and happens simultaneously online." Above all else, she hopes the museum emphasizes the important role design plays in our everyday lives. "Design is not neutral. It imposes feelings and actions, shaping our decisions."

Just one object, Nicanor emphasizes, "can tell many different stories." ▲

IN THE OAK-PANELED SITTING ROOM, A FRENCH BERGÈRE WEARING A JASPER STRIPE, A TUFTED SOFA IN A KRAVET VELVET, AND AN ARMCHAIR IN A LEE JOFA FLORAL SURROUND A JAPANESE SHOWA LACQUERED TABLE. CIRCA 1880 DUTCH SCONCES FLANK AN 18TH-CENTURY JAPANESE RINPA SCREEN. CIRCA 1940 VENETIAN GLASS CHANDELIER BY PAOLO VENINI FROM NEWEL; CIRCA 1900 PERSIAN MESHAD WOOL RUG FROM DORIS LESLIE BLAU.





A fine vintage

High above Manhattan,
a sophisticated 1920s
penthouse gets a
sensitive makeover
by Markham Roberts

TEXT BY **DAVID FOXLEY**

“It has such a Cole Porter feeling—this kind of old-fashioned glamour,”

says the owner of a Manhattan penthouse that she and her husband now call home after 25 years in London. “It has elegance, but it doesn’t have bling.” Tempering that balance between sophistication and restraint was a priority for the couple, and it led them into the like-minded hands of AD100 designer Markham Roberts.

“It reminds me of a different New York than now,” concurs Roberts of the duplex, which spans the 16th and 17th floors of a 1920s Rosario Candela building and offers cinematic skyline and river views. “A lot of these apartments have been entirely stripped or redone, but this one still had all of its character.”

That bygone quality is on full display from the moment one enters the residence. Passing through the private elevator vestibule—its domed ceiling painted with a botanical motif reminiscent of one that the homeowners and Roberts separately admired at Athens’s Benaki Museum—the double-height entrance hall recalls Jazz Age grandeur. Wrapped in a custom blue-silk wall covering, with Japanese-inspired designs by Roberts painted by Roberto Mora, the windowed space is flooded with daylight and, after sunset, the sparkle of city lights. The team went to great lengths to retain whatever was left of the dwelling’s patina, adding even more in certain areas. “We joked that we were going to put on sandpaper roller skates and skate around it because we all like beat-up things,” the designer notes of the foyer’s original, polished-marble floor. “It was not our cup of tea.”

Indeed, the trio were in enthusiastic accord on nearly everything.

Having never worked with Roberts, the wife, a native New Yorker, and her investor husband, who grew up in Connecticut, discovered his work through a mutual friend, the portrait painter Julia Condon. “She said, ‘You guys have good taste, but Markham has exquisite taste,’” the client, who formerly worked in interior design, recalls with a laugh. “And I remember thinking, ‘What’s so great about it?’ But his name stuck in my mind.” An initial meeting confirmed the serendipitous match. “They were clear that they loved color and pattern and were open and game,” Roberts says of that first encounter. “There’s often this trying to gently let somebody

down out of a terrible idea, and there was none of that.”

Among the early design considerations was the inclusion of a red room—a long-standing “rule” in each of the couple’s homes—so Roberts created a dining room wrapped in burgundy flannel. A floral border by Pierre Frey helped bring order to the irregularly shaped space, while a pink Venetian glass ceiling light set the mood. Opposite a banquette wearing a red-and-pink stripe by Claremont fabric, Bonacina 1889 wicker chairs (a material incorporated throughout the home for a dose of informality) surround the custom table.



IN THE ELEVATOR VESTIBULE, A SET OF CIRCA 1740 BOTANICAL PRINTS BY JOHANN WILHELM WEINMANN HANGS ON WALLS COVERED IN A FABRICUT WOOL. A CIRCA 1910 GERMAN JUGENDSTIL PENDANT LANTERN FROM JAMES SANSUM HANGS FROM A DOME PAINTED WITH MARKHAM ROBERTS-DESIGNED FLORAL MOTIFS INSPIRED BY AN 18TH-CENTURY GREEK PAINTED CABINET AT THE BENAKI MUSEUM IN ATHENS.

AN AUSTRIAN
SECESSIONIST PAINTED
IRON CENTER TABLE BY
THONET STANDS ATOP
A CIRCA 1900 RUSSIAN
BESSARABIAN WOOL
RUG IN THE TWO-STORY
ENTRANCE HALL.
WALLS COVERED IN DE
GOURNAY'S SLUB SILK
DYED DUCK EGG BLUE
AND EMBELLISHED
WITH JAPANESE DESIGNS
BY ROBERTS PAINTED
BY ROBERTO MORA.



Although the couple, who have two college-age children, brought very few of their own pieces to the project, wanting to diverge from their London home's more casual aesthetic, Roberts encouraged them to suggest any new discoveries. Case in point: the space's English George II burl-walnut highboy, which the couple purchased from Max Rollitt in London.

The wife also wanted to use this opportunity to pay tribute to her "elegant" Philadelphia grandmother and Austrian roots on her father's side, she says, as well as her Polish ancestry on her mother's. The oak-paneled sitting room—with its floral Lee Jofa linen, Kravet green velvet, and Japanese screen—reminds her of her paternal grandmother's Pennsylvania library. Also in this room, a prominent canvas depicting the Austrian Alps by Felix Heuberger hangs over the mantel, while the room's curtains—in Décors Barbares's



ABOVE THE DINING ROOM BANQUETTE IS UPHOLSTERED IN CLAREMONT'S INCA STRIPE. WALLS COVERED IN A RED FABRICUT FLANNEL ENLIVENED WITH A BRAQUENIÉ FLORAL BORDER APPLIED VERTICALLY. DINNER PLATES BY CAROLINA IRVING & DAUGHTERS. BELOW LEFT MAINLAND WICKER DINING CHAIRS BY CENTURY FURNITURE SURROUND A CUSTOM TEAK TABLE ON THE TERRACE. BELOW RIGHT THE POWDER ROOM WALLS ARE COVERED IN SOPHIE CORYNDON'S ALBARELLO LINEN. RIGHT JASPER FABRIC'S WALLACE VINE LINEN COVERS THE PRIMARY BEDROOM'S WALLS AND WINDOWS. BEDSIDE TABLES WRAPPED IN A LEE JOFA SUEDE; RUG BY BEAUVAIS.





“A lot of these apartments have been entirely stripped or redone,” says Roberts, “but this one still had all of its character.”

Koubla print— nod to her Slavic background. The theme carries on in the nearby library, where walls and drapery of another Décors Barbares pattern, Dans la Forêt, make a bold statement alongside an Austrian Secessionist vase and lamps designed by Josef Hoffmann.

The kids’ rooms are located off the hallway that leads to the tidy kitchen (a space the wife calls “very Dean & DeLuca”—referring to the now-shuttered SoHo grocer known for its bright, white subway-tile aesthetic). In the son’s bedroom, which the trio envisioned adhering to a handsome palette of browns, a hit of bold color was delivered through custom Marian McEvoy lampshades. Next door, the daughter’s room is similarly subdued, while the corner space’s George Nelson Bubble Lamp, painted with a custom floral motif executed by Agustín Hurtado, and Fleurons d’Hélène window treatments bear the stamp of Roberts’s uncanny mix-and-match alchemy. “It doesn’t seem like everybody else’s apartment in New York,” notes the designer, “and I think that appeals to them a lot.”

Crowning the abode is the serene primary suite, comprising a bedroom, bath, dressing room, study, and upper terrace. The towering canopy bed and many surfaces covered in a vine-pattern



ABOVE DANS LA FORÊT, A PRINTED COTTON BY DÉCORS BARBARES, ENVELOPS THE LIBRARY. FLORAL STILL LIFE BY MEGAN CHASE; ANGUILLA RATTAN COFFEE TABLE BY SERENA & LILY. OPPOSITE IN THE STUDY, A CANOPY BED IS CURTAINED IN A HOLLAND & SHERRY WOOL LINED WITH A CARLETON V TICKING STRIPE. THE BED IS DRESSED WITH BOIS DE MOIRÉ SHEETS BY D. PORTHAULT AND A VINTAGE INDIAN KANTHA QUILT AND 19TH-CENTURY PERSIAN TERMEH PAISLEY PILLOW FROM XENOMANIA.

linen by Jasper create a dreamy refuge in the sky. The husband's study, or "captain's cabin," a masculine counterpart to the nearby bedroom, wraps occupants in a hug of light-brown Holland & Sherry wool wall covering and a twin canopy bed that Roberts likens to a private train car. It's the husband's preferred hideaway, his spouse explains. But only after their shared first favorite: the sitting room's concealed wet bar, which came with the apartment and now has an ice maker

that crafts Sonic-like pellets for the perfect iced tea or tequila soda. The husband quips that "the whole reason we bought this place was a minute to ourselves in the hidden bar."

Roberts's client confides that she often likes to stand in her kitchen, looking through the dining room, sitting room, and open French doors under

green-and-white-striped awnings toward the terrace, whose plantings were masterminded by AD100 landscape designer Miranda Brooks, a friend of the couple. "I feel like I'm standing in a palazzo in Venice," she says. "It's this sweep of elegance that I still can't believe is my home." Or, in the words of Porter, "It's delightful, it's delicious...it's de-lovely." ▲



THE

LIFE



For designer Charlotte Biltgen and her family,

TEXT BY IAN PHILLIPS PHOTOGRAPHY BY STEPHAN JULLIARD

ART: PETER STAMPFLI © 2025 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS

AQUATIC



home is a shipshape houseboat on the Seine

LEFT THE LIVING AREA IS OUTFITTED WITH PIECES OF CHARLOTTE BILTGEN'S OWN DESIGN, INCLUDING HER ECUME ARMCHAIR, EBISU SOFA, MOONLIGHT COFFEE TABLE, MONCEAU TABLE, AND USU RUG. RIGHT BILTGEN IN THE TENDER WITH HER FAMILY'S HOUSEBOAT IN THE BACKGROUND.

S

Shortly after they met in June 2005, French designer Charlotte Biltgen and her husband Cédric made a trip to a boatyard in Burgundy. It was there that an industrial barge he'd bought a few months earlier was in the embryonic stages of being transformed into their future home. "It was very rudimentary," recalls Charlotte. "There was only the hull and the bargeman's quarters. But, I was immediately seduced. I love unusual projects."

Once the major structural work was complete, Cédric sailed the vessel through a total of 169 locks to its current location on the banks of the Île de Puteaux to the west of Paris, which was already home to a budding houseboat community. It took another two years to make the interior livable.

Cédric caught the "barge bug" after spending weekends on the boat of a friend in his youth. "While the rest of my pals were living in tiny apartments, he had nearly 2,000 feet of space and could organize great parties," he recalls. Serendipitously, Charlotte's parents had lived on the water before her birth. "I recall my father telling stories of their bohemian life aboard," she says. "I didn't necessarily choose to follow in their footsteps. I chose Cédric, and the boat was part of the package."

Measuring nearly 130 feet in length and 16.5 feet wide, it now bears the name *Txakoli* for a white wine grown in the French Basque country, where Cédric spent many a childhood vacation. It also

"I use the boat as a kind of laboratory,"



IN THE PRIMARY BEDROOM, THE DADO IS COVERED IN BLACK DIAMOND AFRICAN FABRIC FROM AISSA DIONE. BILTGEN'S KLAY ARMCHAIR WEARS A VIBRANT YELLOW VELVET. MIDCENTURY DANISH TABLE; RUG FROM ATELIER TORTIL. ARTWORKS INCLUDE (FROM LEFT) A PIECE BY GENEVIÈVE CLAISSE, A PLASTER HEAD OF APOLLO FROM ATELIER LORENZI, AND DRAWINGS BY EDUARDO CHILLIDA. THE FLOOR LAMP AND SCONCES WERE FLEA MARKET FINDS.

ART: GENEVIÈVE CLAISSE © 2025 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS; ATELIER LORENZI

says Biltgen. “It’s where I can test out new designs.”



has strong claims to being the most stylish houseboat on the Seine. In particular, it is filled with numerous creations from Charlotte’s in-house furniture collection (she was India Mahdavi’s right-hand for 13 years before setting up her own firm in 2015). There is her Ecume armchair with its inviting curves and generous proportions; her Monceau table whose plaster base is decorated with a ribbed spiral motif; and her totem-like Moonlight floor light, inspired by the work of Ettore Sottsass. In the dining room area is a sconce fitted with a prototype of a brass-bead shade made in collaboration with MTX Studio, which belongs to Chanel. “I use the boat as a kind of laboratory,” says Charlotte. “It’s where I can test out new designs.”

TOP RIGHT A VINTAGE CHAIR BY PHILIPPE STARCK FOR CAFÉ COSTES PULLS UP TO A 1950S DESK FOUND AT PARIS’S SAINT-OUEN FLEA MARKET. VINTAGE LOUIS KALFF TABLE LAMP.

Biltgen was particularly keen to avoid nautical clichés.



Things were not always so plush. There was no access path on the riverbank, and no water or electricity supply for the first year. Instead, they installed a generator in the hull, which would recharge batteries overnight, and a system to filter water from the Seine. “Things took time because I adopted a very hands-on approach,” says Cédric. “I oversaw much of the work myself.”

In 2018, the couple decided it was time for a serious upgrade and moved to an apartment for nine months with their three children—Salomé, Sacha, and Juliette, now 22, 15 and 12. “Having to put up with the noise of the neighbor’s TV made the kids realize just how lucky they were to live on a boat,” says Cédric.



TOP LEFT BILTGEN WITH HER HUSBAND, CÉDRIC, AND THEIR THREE CHILDREN IN THE KITCHEN. ABOVE THE PRIMARY BATH IS CLAD IN BISAZZA TILE. DEVON&DEVON TUB; TWO CERAMIC TABLES BY MIA JENSEN FROM AURÉLIEN GENDRAS. OPPOSITE IN DAUGHTER SALOMÉ’S ROOM, BILTGEN’S ATOME TABLE SERVES AS A NIGHTSTAND. BEDDING BY LISSOY; KNOTTED CALVI RUG FROM ATELIER TORTIL.

ART: PHILLIPE CARON

“They’re fine if you stay somewhere for a week but get



Among other things, the former wheelhouse was revamped, allowing the addition of a utility room and a new bedroom for Salomé. To bring in more natural light, a pane of glass was also inserted into the arched lightwell in the living room (it had previously been covered with corrugated plastic). Then, Charlotte got to work remodeling the 2,000 square feet of interior space.

Her main constraints were juggling with the volumes. Fortunately, she didn’t have to deal with the low ceilings of most boats as the couple had the foresight to use railway track steel as ballast in the hull, which takes up just six inches, compared to the habitual three feet of concrete. As a result, the living room measures over nine feet at its highest point in the center. Charlotte did, however, have to

contend with the barge’s long, thin form, addressing it by eschewing corridors and ensuring that the majority of spaces have sources of natural light on both sides.

Charlotte was particularly keen to avoid nautical clichés. “They’re fine if you stay somewhere for a week but get tiring if you live there all year-round,” she says. So no splashes of blue, no collections of seashells, and no lifesavers on the walls. Instead, she opted for a largely neutral palette, so as not to distract from the views. One notable exception is the golden-hued armchair in the primary bedroom. “I think it’s very positive to sleep in the presence of yellow,” she says.

Mixed in with her own designs is a host of vintage finds, such as a trio of Gio Ponti glass bottles, a Louis Kalff desk lamp, and a chair designed by Philippe Starck in the 1980s for the legendary Café Costes in Paris. “It takes me back to when I used to hang out there as a teenager,” says Charlotte. Among the art is a Martin Berger work above the dining table made from deformed propylene. “Its wavelike form gives it movement,” notes Charlotte. “It looks almost like a piece of pleated Issey Miyake clothing.” Up on the deck, meanwhile, the main terrace features lush vegetation and sophisticated outdoor furniture made from materials like straw marquetry, which help to soften the barge’s industrial aesthetic.

Life on the Seine certainly sounds idyllic. During the summer, the family spends as much time as possible outdoors, often waterskiing on the weekends, hosting barbecues, or taking boat trips in a tender along the river. In the winter, a fireplace and hammam make it perfect for cocooning.

“It’s such a unique lifestyle for Paris,” enthuses Cédric. “We’re only a few hundred feet from the city limits, yet feel like we’re in the countryside.”

“When I get home, I feel completely disconnected from the city,” adds Charlotte. “It’s as if we’re on vacation, but in our very own home.” ▲

tiring if you live there all year-round.”

GRAND FINALE

Pile It On

Opposite Abu Dhabi's bustling carpet souk, what was once a swath of sand has been reborn as a monumental twist on tradition thanks to Christopher Joshua Benton. Collaborating closely with local merchants and artisans, the American artist (based in the United Arab Emirates capital) has created a nearly 30,000-square-foot field of hand-cut Astroturf, its pixelated composition reminiscent of Afghan war carpets and woven kilims. "My studio is only five minutes away from the market, which quickly became one of my favorite places in the city to decompress," reflects Benton, who conducted drawing workshops, interviews, and more with locals to mine motifs from their diverse homelands. "We did everything possible to put the merchants at the center of every stage." The vibrant results—titled *Where Lies My Carpet Is Thy Home* and realized with the help of the architecture firm Cutwork—features a tableau of cascading valleys, each representing a personal story. Though initially conceived as part of the Public Art Abu Dhabi Biennial, the work will remain on view long-term. Says Benton: "I'm always reaching to make my art more useful to the public and as collaborative as possible." paad.ae —AIDAN IMANOVA



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